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FROM TWO ARABIC MANUSCRIPTS: 1, a 15th Century book of Islamic devotions; 2, a modern Algerian Koran. The former (the smaller leaf) is a splendid example of the style of calligraphy known as Moghrebi, a picturesque script that has been employed for centuries in Algeria, Morocco, and throughout North Africa generally, with the exception of Egypt. Such manuscripts are nearly always decorated, or at least rubricated, and possess a barbaric beauty that gives Moghrebi a unique position among the many styles of Arabic writing. It is less popular with scholars than with artists, however, as it is difficult to decipher. ¶ The Koran leaf (the larger), also written in Moghrebi, is interesting because of its crude characters and its primitive decorations. The paper in both examples is of European manufacture. Although the Moors introduced paper into Europe, the art so flourished there that the trade was soon reversed, with European papers finding their way into Muslim lands. ¶ Arabic is a Semitic language, derived from the Aramean alphabet, and is written from right to left. Its gradual evolution, as a philologist puts it, "into a curious 'short hand' with its many ambiguous abbreviations of the historic letters, is one of the most remarkable transformations known in the history of calligraphy". And no less remarkable, we may add, was the swift spread of this once insignificant dialect, unaided by the printing press, to a commanding position among the languages of the world.

دُعَاءُهُ أَجْمَلُ **اللَّهُمَّ** جَلَّالُهُ أَكْبَرُ  
الْمَنَارُ بِيحِ الشَّمَاوَاتِ وَالْأَرْضِ وَ  
الْجَلَالُ وَالْإِكْرَامُ عَالَمُ الْغَيْبِ وَالشَّهَادَةِ  
الْكَبِيرُ الْمُتَعَالَى أَجْمَلُ بِأَسْمَاءِ الْقَطْرِ  
الْأَعْظَمِ الرَّبِّ إِذَا عَمِيَ بِهِ الْبَحْثُ وَإِذَا خَلَّتْ  
بِهِ أَعْيُنُ **وَأَمْلَأَ** عِلْمُهُ النَّاسَ بِخَلْقِ  
لَقَضَمَتِهِ الْعَظِيمَةِ وَالْمَلُولَةِ وَالسَّامِعِ  
وَالْمُهِمِّ وَكَوْنِهِ خَلْقُهُ **يَا أَلَمَّ** بَارِئُ  
الْأَشْيَاءِ عَوْفَ بَابِ الْمَعْرِفَةِ وَالْجَبْرِ وَفِ  
يَدَيْهِ أَلْمَلُ وَالْمَلَكُوتُ بِأَمْرِ هَوْنٍ لَا يَمُوتُ  
بِشَيْءٍ مَدْرُوبٌ مَا أَعْظَمَ مُنَادَاؤُكُمْ وَأَرْبَعُ مَكَاتٍ  
لَمْ تُنْكَرْ بِأَمْتِهَا لَمْ يَجْمَعْ وَتَدْبِيرُكَ أَوْ  
عَبْدُكَ أَوْ هَبْ يَا عَجِيزُ يَا كَبِيرُ يَا جَبَّارُ



أَنْ تَطْلُقَ الْفِتْنَةُ عَنْهُ السُّؤَالُ وَتَوْقُفُنَا  
لِصَالِحِ الْأَعْمَالِ وَتَجْعَلَنَا مِنَ الْأَمِيرِ يَوْمَ  
الْزَّجْفَرِ وَالزُّلْزَالِ بِأَمْرِ الْعِزَّةِ وَالْجَلَالِ  
**أَمْسِكْ** يَا نُورَ النُّورِ فَمِنْ أَلَا زَمَنَةٍ وَالذَّهْوَرِ  
أَنْتَ الْبَدَأَ فِي بِلَادِ رِوَالِ الْغَيْبِ بِلَا مِثَالٍ لَفُتُو  
سِرِّ الطَّاهِرِ الْعَلِيِّ الْفَاضِلِ لَا يَحِيطُ  
بِهِ مَكَانٌ وَلَا يَشْتَمِلُ عَلَيْهِ وَمَا **أَمْسِكْ**  
بِاسْمِهَا الْخَمْسِي كُلُّهَا وَبِأَعْظَمِ أَسْمَاءِ  
بِلَدِ الْبَيْتِ وَأَمْرٍ جَعَلَتْهُ مَنْزِلَةً وَأَجَزَ  
لَهَا عَنْهُ قُرَآنًا وَأَمْرٍ عَمِلَتْهُ إِبْرَاهِيمَ  
وَبِاسْمِهَا الْخَمْسِي وَالْمَكُونِ وَالْجَلِيلِ الْأَجَلِ  
الْكَبِيرِ الْأَكْبَرِ الْعَظِيمِ الْأَعْظَمِ اللَّهُ فَعَمِدَ  
وَفَرَضَ عَمَّنْ عَالَمٍ بِهِ وَتَسْتَجِيبُ لَهُ

الرجوع

والنزول